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[Songs from the glens of  
Antrim]  
Six songs from the glens of  
Antrim

M  
1621  
S83  
OP.174  
1920  
C.1  
MUSI









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*Frank Langley*

*Six Songs*  
FROM  
*THE GLENS OF ANTRIM*

Written by  
**MOIRA O'NEILL**

(BY PERMISSION OF THE AUTHOR, FROM "SONGS OF THE GLENS OF ANTRIM"  
PUBLISHED BY W<sup>M</sup> BLACKWOOD)

Set to Music

BY

**CHARLES VILLIERS STANFORD.**

(OP. 174.)

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PRICE 7/6 NET

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*Boosey & Co*

M  
1621  
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op. 174  
1920

# SIX SONGS

FROM

## THE GLENS OF ANTRIM



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# Six Songs from The Glens of Antrim.

(By permission of the Author.)

## DENNY'S DAUGHTER.

Denny's daughter stood a minute in the field I be to pass,  
All as quiet as her shadow lyin' by her on the grass;  
In her hand a switch o' hazel from the nut tree's crooked root,  
Well I mind the crown o' clover crumpled undher one bare foot.  
For the look of her,  
The look of her  
Comes back on me to-day,—  
Wi' the eyes of her,  
The eyes of her  
That took me on the way.

Though I seen poor Denny's daughter white an' stiff upon her bed,  
Yet I be to think there's sunlight fallin' somewhere on her head:  
She'll be singin' *Ave Mary* where the flowers never wilt,  
She, the girl my own hands covered wi' the narrow daisy-quilt....  
For the love of her,  
The love of her  
That would not be my wife:  
An' the loss of her,  
The loss of her  
Has left me lone for life.

## THE SAILOR MAN.

Sure a terrible time I was out o' the way,  
Over the sea, over the sea,  
Till I come back to Ireland one sunny day,—  
Betther for me, betther for me.  
The first time me foot got the feel o' the ground  
I was sthrollin' along in an Irish city,  
That has'nt its aquil the world around  
For the air that is sweet an' the girls that are pretty.

Light on their feet now they passed me an' sped,  
Give you me word, give you me word,  
Every girl wid a turn o' the head  
Just like a bird, just like a bird;  
An' the lashes so thick round their beautiful eyes  
Shinin' to tell you it's fair time o' day wid them,  
Back in me heart wid a kind o' surprise  
I think how the Irish girls has the way wid them!

Och man alive! but it's little ye know  
That never was there, never was there.  
Look where ye like for them, long may ye go,—  
What do I care? what do I care?  
Plenty as blackberries where will ye find  
Rare pretty girls not by two nor by three o' them?  
Only just there where they grow, d'ye mind  
Still like the blackberries, more than ye see o' them.

Long, long away, an' no matther how far,  
'Tis the girls that I miss, the girls that I miss:  
Women are round ye wherever ye are  
Not worth a kiss, not worth a kiss.  
Over in Ireland many's the one,—  
Well do I know, that has nothing to say wid them,—  
Sweeter than anythin' undher the sun,  
Och, 'tis the Irish girls has the way wid them!



## LOOKIN' BACK.

Wathers o' Moyle an' the white gulls flyin',  
Since I was near ye what have I seen?  
Deep great seas, an' a sthrong wind sighin'  
Night an' day where the waves are green,  
*Struth na Moile*, the wind goes sighin'  
Over a waste o' wathers green.

Slemish an' Trostan, dark wi' heather,  
High are the Rockies, airy-blue;  
Sure ye have snows in the winter weather,  
Here they're lyin' the long year through.  
Snows are fair in the summer weather,  
Och, an' the shadows between are blue!

Lone Glen Dun an' the wild glen flowers,  
Little ye know if the prairie is sweet.  
Roses for miles, an' redder than ours  
Spring here undher the horses feet,  
Ay, an' the black-eyed gold sunflowers,—  
Not as the glen flowers small an' sweet.

Wathers o' Moyle, I hear ye callin'  
Clearer for half o' the world between,  
Antrim hills an' the wet rain fallin'  
Whiles ye are nearer than snow-tops keen:  
Dreams o' the night an' a night wind callin'—  
What is the half o' the world between?

## AT SEA.

'Tis the long blue Head o' Garron  
From the sea,  
Och, we're sailin' past the Garron  
On the sea.  
Now Glen Ariff lies behind,  
Where the waters fall an' wind  
By the willows o' Glen Ariff to the sea.

Ould Luirgedan rises green  
By the sea,  
Ay, he stands between the Glens  
An' the sea.  
Now were past the darklin' caves,  
Where the breakin' summer waves  
Wandher in wi' their trouble from the sea.

But Cushendun lies nearer  
To the sea,  
An' *thon's* a shore is dearer  
Still to me,  
For the land that I am leavin'  
Sure the heart I have is grievin',  
But the ship has set her sails for the sea.

Och, what's this is deeper  
Than the sea?  
An' what's this is stronger  
Nor the sea?  
When the call is "all or none,"  
An' the answer "all for one,"  
Then we be to sail away across the sea.

## I MIND THE DAY.

I mind the day I'd wish I was a say-gull flyin' far,  
For ther I'd fly an' find you in the West;  
An' I'd wish I was a little rose as sweet as roses are,  
For then you'd maybe wear it on your breast,  
*Achray!*  
You'd maybe take an' wear it on your breast.

I'd wish I could be living near, to love you day an' night,  
To let no throuble touch you or annoy;  
I'd wish I could be dyin' here to rise a spirit light,  
If Them above 'ud let me bring you joy,  
*Achray!*  
If Them above 'ud let me win you joy.

An' now I wish no wishes, nor ever fall a tear,  
Nor take a thought beyont the way I'm led;  
I mind the day that's over-by, an' bless the day that's here,  
There be to come a day when we'll be dead,  
*Achray!*  
A longer, lighter day when we'll be dead.



## THE BOY FROM BALLYTEARIM.

He was born in Ballytearim, where there's little work to do,  
An' the longer he was livin' there the poorer still he grew;  
Says he till all belongin' him, "Now happy may ye be!  
But I'm off to find me fortune," sure he says, says he.

"All the gold in Ballytearim is what's stickin' to the whin;  
All the crows in Ballytearim has a way o' gettin' thin?"  
So the people did be praisin' him the year he wint away,—  
"Troth, I'll hould ye can do it," sure they says, says they.

Och, the boy 'ud still be thinkin' long, an' he across the foam,  
An' the two ould hearts be thinkin' long that waited for him home:  
But a girl that sat her lone an' whiles, her head upon her knee,  
Would be sighin' low for sorra, not a word says she.

He won home to Ballytearim, an' the two were livin' yet,  
When he heard where she was lyin' now the eyes of him were wet;  
"Faith, here's me two fists full o' gold, an' little good to me  
When I'll never meet an' kiss her," sure he says, says he.

Then the boy from Ballytearim set his face another road,  
An' whatever luck has followed him was never rightly knowed:  
But still it's truth I'm tellin' ye— or may I never sin!—  
All the gold in Ballytearim is what's stickin' to the whin.

MOIRA O' NEILL.



# Denny's Daughter.

Words by  
MOIRA O'NEILL.

Music by  
C. V. STANFORD.  
*Op. 174.*

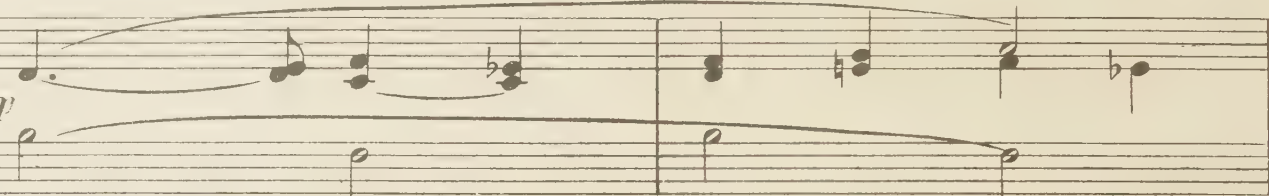
*Andante*

Voice. 

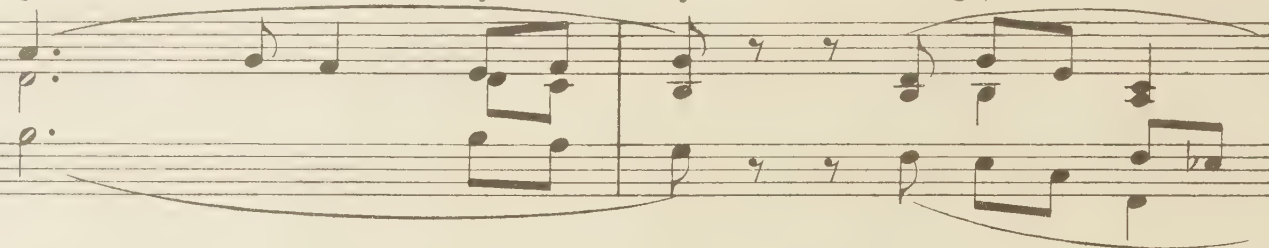
Piano. 

Denny's

daugh-ter stood a min-ute in the field I be to pass, All as

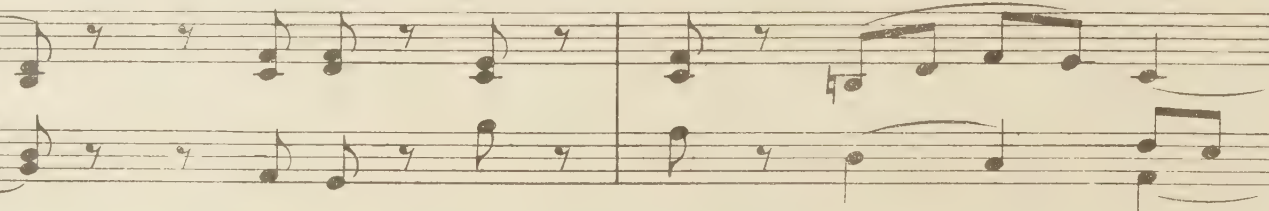
*p* 

qui-et as her sha-dow ly-in' by her on the grass; In her



*rall.*

hand a switch o' ha-zel from the nut tree's crook-ed root, Well I





*a tempo.*

mind the crown o' clo-ver crumpled un - dher one bare foot.....

*colla voce.*

*cresc.*

For the look of her, The look of her Comes

*rall.*

back on me to - day, — Wi' the eyes of her, The eyes of her

*a tempo.*

That took me on the way. Though I



seen poor Den-ny's daugh-ter white an' stiff up-on her bed, Yet I

be to think there's sun-light fall-in' some-where on her head; She'll be

sing-in' A-ve Ma-ry where the flow-ers ne-ver wilt, She, the

girl my own hands cov-ered wi' the nar - - row dai - sy-



quilt. For the love of her, The love of her That

This system contains the first line of the song. The vocal melody is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'quilt. For the love of her, The love of her That'.

would not be my wife; An'the loss of her, The

*pp Più mosso.*

This system contains the second line of the song. The tempo and dynamics change to *pp Più mosso.* The lyrics are: 'would not be my wife; An'the loss of her, The'.

loss of her ..... Has

*pp*

This system contains the third line of the song. The piano accompaniment features a prominent arpeggiated figure in the left hand. The lyrics are: 'loss of her ..... Has'.

left me lone for life. ....

This system contains the final line of the song. The lyrics are: 'left me lone for life. ....'.

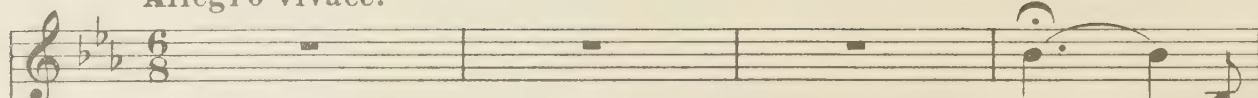



# The Sailor man.

Words by  
MOIRA O'NEILL.

Music by  
C. V. STANFORD.

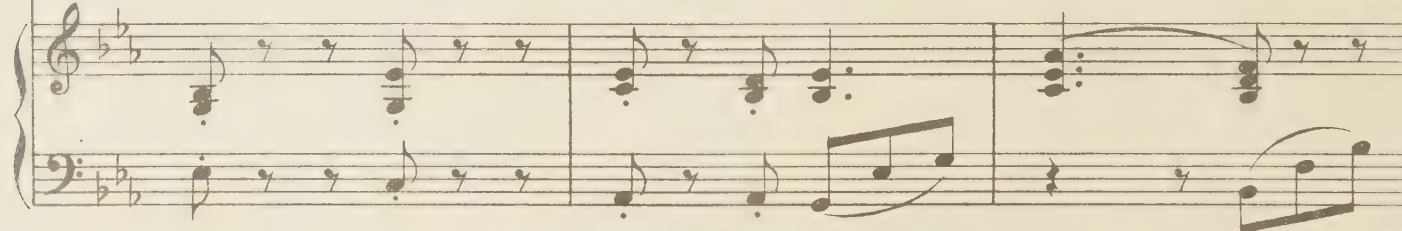
*Allegro vivace.*

Voice. 

Piano. 

Sure ..... a

ter-ri-ble time I was out o' the way, O-ver the sea,



o-ver the sea, ..... Till I come back to Ire-land





one sun-ny day, - Betther for me, betther for me. The

This system contains the first three measures of the song. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'one sun-ny day, - Betther for me, betther for me. The'.

first time me foot got the feel o' the ground I was sthrollin' a-long in an

This system contains measures 4 through 6. The lyrics are: 'first time me foot got the feel o' the ground I was sthrollin' a-long in an'.

Ir - ish ci - ty, That has-n't its a-quil the world a - round

This system contains measures 7 through 9. The lyrics are: 'Ir - ish ci - ty, That has-n't its a-quil the world a - round'.

For the air that is sweet

This system contains measures 10 through 12. The lyrics are: 'For the air that is sweet'.



an' the girls that are pretty.

This system contains the first two staves of music. The vocal line (treble clef) begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment (grand staff) features a steady eighth-note bass line and a treble line with chords and moving lines.

Light on their feet now they pass'd me an' sped, Give ye me

This system contains the next two staves. The vocal line continues with eighth and quarter notes. The piano accompaniment includes a *p* (piano) dynamic marking in the bass line.

word, Give ye me word, Ev - er - y girl wid a turn o' the

This system contains the third and fourth staves. The vocal line has a mix of quarter and eighth notes. The piano accompaniment continues with a consistent rhythmic pattern.

head Just like a bird, just like a bird; An' the

This system contains the final two staves. The vocal line concludes with a half note. The piano accompaniment features a *cresc.* (crescendo) marking in the bass line.



lash-es so thick round their beau-ti-ful eyes Shi-nin' to tell you it's

This system contains the first line of music. The vocal melody is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

fair time o' day wid them, Back in my heart wid a kind o' sur-prise.....

This system contains the second line of music. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower two staves. The lyrics are written below the vocal staff.

I think how the Ir - ish girls ..... has the

This system contains the third line of music. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower two staves. The lyrics are written below the vocal staff.

way wid them! Och man a -

This system contains the fourth line of music. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower two staves. The lyrics are written below the vocal staff. The system ends with a fermata over the final note of the vocal melody.

- live! ..... but it's *p* lit - tle ye know That

ne-ver was there, ne-ver was there. Look where ye like for them,

long may ye go, - What do I care? what do I care?

Plen-ty as black-berries where will ye find Rare pret-ty girls not by

*cresc.*



two nor by three o' them? On - ly just there where they

This system contains the first two measures of the song. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment features a simple harmonic support with a bass line of dotted half notes and a treble line of quarter and eighth notes.

grow, d' ye mind ..... Still like the

This system contains measures 3 and 4. Measure 3 includes a piano dynamic marking 'f' (forte) in the bass line. The piano part has a more active accompaniment with eighth and sixteenth notes in both hands.

black-berries, more than ye see o' them.

This system contains measures 5 and 6. The vocal line continues with a melodic line of eighth and quarter notes. The piano accompaniment provides a steady harmonic background.

Long, long a - way, .....

This system contains measures 7 and 8. Measure 8 features a melodic flourish in the piano's right hand. The vocal line ends with a long note on 'way'.

*Più lento.*

An' no matther how far, 'Tis the girls that I miss, the girls that I

miss: Wo-men are round ye wher - ev - er ye are

*a tempo.*

Not worth a kiss, not worth a kiss.

*mf**rall.**a tempo.*

O - - ver in Ire - - land ma-ny's the one, -



*cresc.*

Well do I know, that has no-thin' to say wid them, Sweeter than a - ny-thin'

*pp*

un - dher the sun, ..... Och, 'tis the

Ir - ish girls .....

*a tempo.*

has the way wid them!

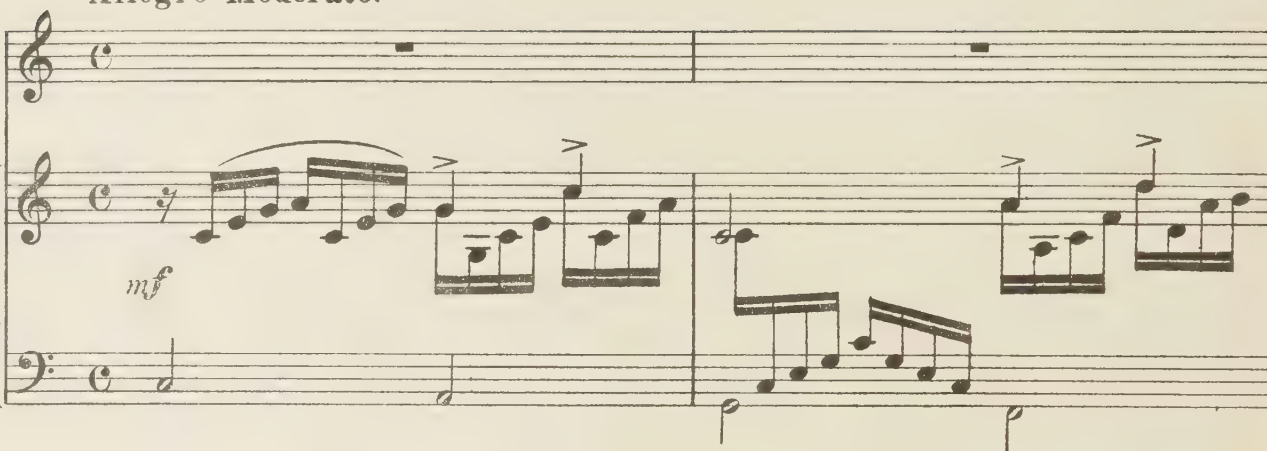
*p* *f* *pp*

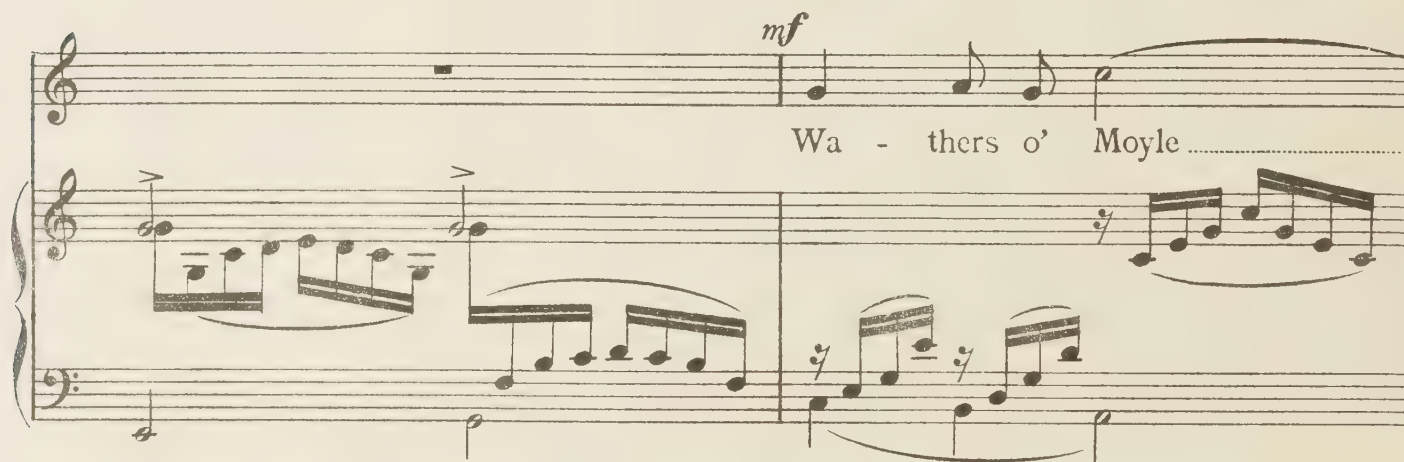
# Lookin' Back.

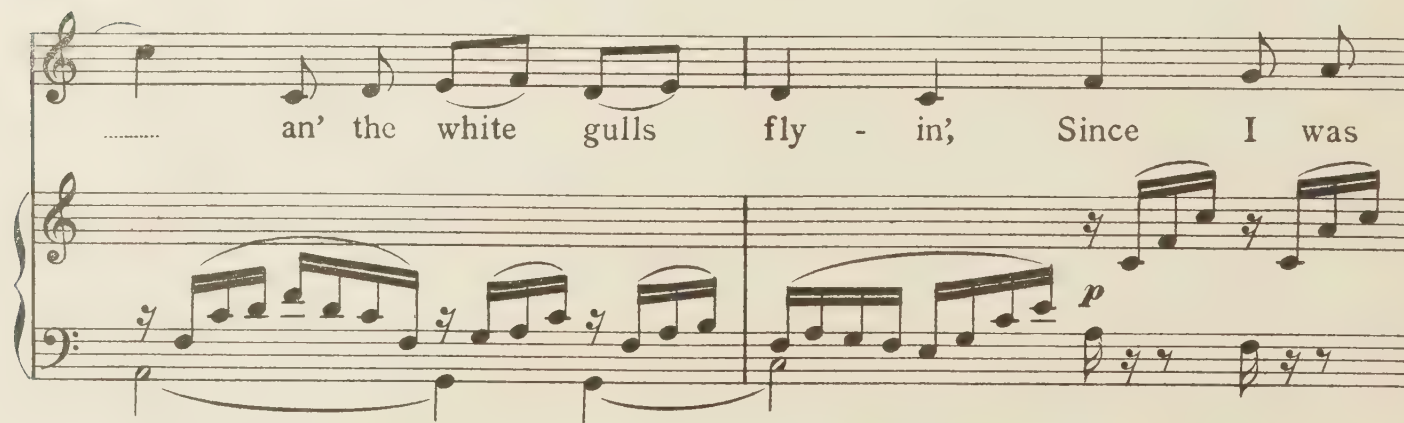
Words by  
MOIRA O'NEILL.

Mûsic by  
C. V. STANFORD.

**Allegro Moderato.**

Voice. 

  
Wa - thers o' Moyle .....

  
an' the white gulls fly - in', Since I was



near ye what have I seen? Deep great

*mf*

This system contains the first two measures of the song. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are 'near ye what have I seen? Deep great'. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a simple bass line. A mezzo-forte (*mf*) dynamic marking is present in the second measure.

seas, an' a sthrong wind sigh - in' Night an'

This system contains measures three and four. The vocal line continues with 'seas, an' a sthrong wind sigh - in' Night an''. The piano accompaniment maintains the eighth-note pattern in the right hand and a steady bass line in the left hand.

day where the waves are green. Struth ..... na

This system contains measures five and six. The vocal line concludes the phrase with 'day where the waves are green. Struth ..... na'. The piano accompaniment continues with the same rhythmic pattern.

Moile ..... the

This system contains measures seven and eight. The vocal line begins with 'Moile ..... the'. The piano accompaniment continues with the same rhythmic pattern.

wind goes sigh - - - in'

The first system of the musical score. The vocal line (treble clef) has a melody with a long note on 'sigh' and a dotted note on 'in'. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a simple bass line in the left hand. There are triplets in the piano right hand.

O - ver a waste ..... o' wa - - - thers

The second system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a more complex eighth-note pattern in the right hand, with some triplets and a steady bass line in the left hand.

green.

The third system of the musical score. The vocal line has a single note on 'green.' followed by a rest. The piano accompaniment continues with a rhythmic pattern in the right hand and a bass line in the left hand. A *mf* (mezzo-forte) dynamic marking is present.

Slem - ish an' Tros - tan, dark wi' hea - ther,

The fourth system of the musical score. The vocal line has a melody with a key signature change to one sharp (F#) for the word 'dark'. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. A *p* (piano) dynamic marking is present.



High are the Rock - ies,

The first system of the musical score features a vocal melody in the treble clef and a piano accompaniment in the grand staff. The vocal line has a half note 'High', followed by quarter notes 'are', 'the', 'Rock', and a dotted half note 'ies,'. The piano accompaniment consists of a treble and bass staff. The treble staff has a half note rest, followed by eighth notes G4, A4, B4, C5, and a half note G4. The bass staff has a half note G3, followed by quarter notes F#3, E3, and a half note D3.

air - y ..... blue; Sure ye have snows in the

The second system continues the melody. The vocal line has eighth notes 'air - y', a dotted half note 'blue;', quarter notes 'Sure', 'ye', 'have', 'snows', and a half note 'in the'. The piano accompaniment continues with eighth notes in the treble staff and quarter notes in the bass staff.

win - - ter wea - ther, Here they're ly - in' the

The third system continues the melody. The vocal line has a half note 'win -', a half note 'ter wea -', a half note 'ther,', quarter notes 'Here', 'they're', 'ly -', and a dotted half note 'in' the'. The piano accompaniment continues with eighth notes in the treble staff and quarter notes in the bass staff.

long year through ..... *p* Snows ..... are

The fourth system concludes the melody. The vocal line has a half note 'long', a half note 'year', a dotted half note 'through .....', a half note rest, a dotted half note 'Snows .....', and a half note 'are'. The piano accompaniment continues with eighth notes in the treble staff and quarter notes in the bass staff. A piano (*p*) dynamic marking is placed above the vocal line for the 'Snows' measure.

fair, are fair in the

The first system of the musical score. The vocal line consists of four measures with lyrics 'fair, are fair in the'. The piano accompaniment features a flowing eighth-note melody in the right hand and a bass line with chords and eighth notes in the left hand. The key signature has one flat (B-flat).

sum - - - mer wea - - - ther,

*p*

The second system of the musical score. The vocal line continues with 'sum - - - mer wea - - - ther,'. The piano accompaniment continues with a similar eighth-note pattern. A piano dynamic marking '*p*' is present at the start of the second measure. The key signature remains one flat.

Och, an' the sha - dows be - tween ..... are

The third system of the musical score. The vocal line includes a long note in the second measure, indicated by a dotted line. The piano accompaniment continues. The key signature changes to two flats (B-flat and E-flat) at the beginning of this system.

blue!

The fourth system of the musical score. The vocal line has a single note 'blue!'. The piano accompaniment continues with eighth-note patterns. The key signature remains two flats.



First system of the musical score. The vocal line (treble clef) has the lyrics "Lone Glen Dun an' the wild glen flow'rs, Lit-tle ye". The piano accompaniment (grand staff) features triplets in the right hand and a steady bass line in the left hand.

Second system of the musical score. The vocal line continues with "know if the prai - rie is sweet. Ro - ses for". The piano accompaniment continues with a flowing melody in the right hand and a simple bass line in the left hand. A forte (*f*) dynamic marking is present at the start of the second measure.

Third system of the musical score. The vocal line continues with "miles, an' red - der than ours". The piano accompaniment features a more active melody in the right hand with many beamed sixteenth notes. A forte (*f*) dynamic marking is present at the start of the first measure.

Fourth system of the musical score. The vocal line continues with "Spring here un - dher the hor - ses' feet, Ay, an' the". The piano accompaniment continues with a rhythmic melody in the right hand. A piano (*p*) dynamic marking is present at the start of the second measure.

black-eyed gold sun - flow'rs, Not as the glen flow'rs small an'

This system contains the first two staves of music. The vocal line is on a single treble staff, and the piano accompaniment is on grand staves (treble and bass). The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are written below the vocal staff.

sweet.

This system contains the next two staves of music. The vocal line continues on the treble staff, and the piano accompaniment continues on the grand staves. The lyrics "sweet." are written below the vocal staff.

*mf*  
Wa - thers o' Moyle,

This system contains the next two staves of music. The vocal line begins with a measure rest followed by the lyrics "Wa - thers o' Moyle,". The piano accompaniment continues on the grand staves. The dynamic marking *mf* is placed above the vocal staff.

I hear..... ye..... call - in' Clear - er for

This system contains the final two staves of music on this page. The vocal line continues with the lyrics "I hear..... ye..... call - in' Clear - er for". The piano accompaniment continues on the grand staves.



half o' the world ..... be - tween, An - trim

hills an' the wet rain fall - in' Whiles ye are

near - - er than snow - tops keen: Dreams o' the

night ..... an' a

*rall.*

*a tempo.*

night wind call - - - in' -

*poco rall.**f largamente.*

call - in' - call - in; What is the half o' the

world ..... be - tween?



# At Sea.

23

Words by  
MOIRA O'NEILL.

Music by  
C. V. STANFORD.

*Allegro moderato.*

Piano

*f*

*f*

'Tis the

long blue Head o' Gar - ron From the sea, Och, we're

sai - lin' past the Garron On the sea. Now Glen

Ar - iff lies behind, Where the wa - ters fall an' wind By the

wil - lows o' Glen Ar - iff to the sea.

Ould Luir - ge - dan ri - ses green By the

sea, Ay, he stands between the Glens An' the



sea. Now we're past the darklin' caves, Where the

break-in' sum-mer waves Wandher in..... wi' their trou-ble from the

sea. But

Cush-en-dun lies near-er To the sea, An'

*p*

At Sea.

thon's a shore is dear-er Still to me, For the

land that I am leav-in' Sure the heart I have is griev-in;

*p* griev-in', griev-in', *f* But the

ship has set her sails for the sea. Och,



what's this is deep - er Than the

sea? An' what's this is stronger Nor the

sea? When the call is "all or none," An' the

an - swer "all for one," Then we

be to sail..... a-way,..... a -

The first system of the musical score for 'At Sea'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics 'be to sail' followed by a long note, then 'a-way,' and 'a -'. The piano accompaniment consists of flowing sixteenth-note patterns in both hands.

- way a - cross the sea..... *dim.*

The second system of the musical score. The vocal line continues with '- way a - cross the sea' followed by a long note. The piano accompaniment continues with similar sixteenth-note patterns. A 'dim.' (diminuendo) marking is placed above the piano part towards the end of the system.

The third system of the musical score. The vocal line has a long note. The piano accompaniment continues with flowing sixteenth-note patterns. A 'p' (piano) marking is placed below the piano part towards the end of the system.

The fourth system of the musical score. The vocal line has a long note. The piano accompaniment continues with flowing sixteenth-note patterns. A 'p' (piano) marking is placed below the piano part towards the end of the system.



# I mind the day.

29

Words by  
MOIRA O'NEILL.

Music by  
C. V. STANFORD.

*Allegretto.*

Voice

Piano

*p*

I mind the day I'd wish I was a

say - - gull fly - - in' far, For.....

then I'd fly an' find you in the West; An' I'd

wish I was a lit-tle rose as sweet as ro-ses are, For then.....

..... you'd may-be wear it on your breast, *f* Ach -

- ray!..... You'd may-be take an' *poco rall.*

*colla parte.*

wear it on your breast. I'd..... wish I could be

liv - in' near, to love..... you day..... an'



night,..... To..... let no throu-ble touch you or an-

- noy; I'd..... wish I could be dy - in' here to

rise a spi-rit light, If Them a - bove 'ud let me

bring you joy, *f* Ach - ray!..... If

*poco rall*

Them a-bove 'ud let me win you joy. An'.....

*colla parte.*

now I wish no wish-es, nor ev - - er fall..... a

tear,..... Nor..... take a thought be-yont the way I'm

led: I..... mind the day that's o-ver-by, an'



ble<sup>s</sup>s the day that's here,..... There be to

come a day when we'll be dead, *f* Ach -

- ray!..... A lon - ger, light - er

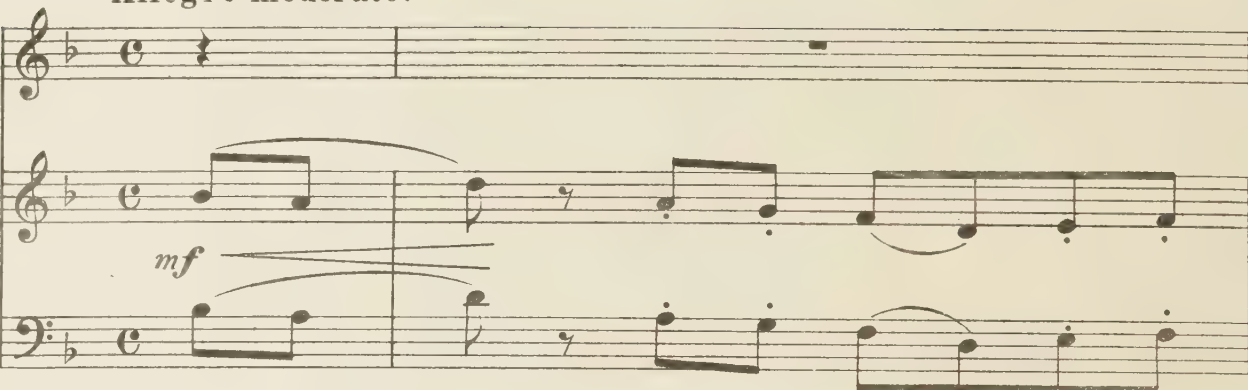
day..... when we'll be dead.

# The Boy from Ballytearim.

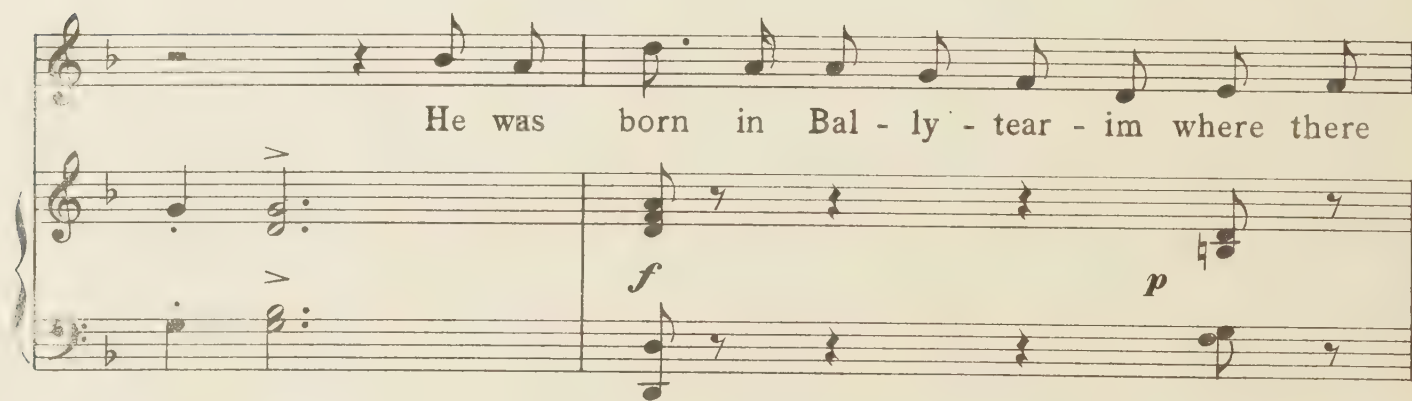
Words by  
MOIRA O'NEILL.

Music by  
C. V. STANFORD.

*Allegro moderato.*

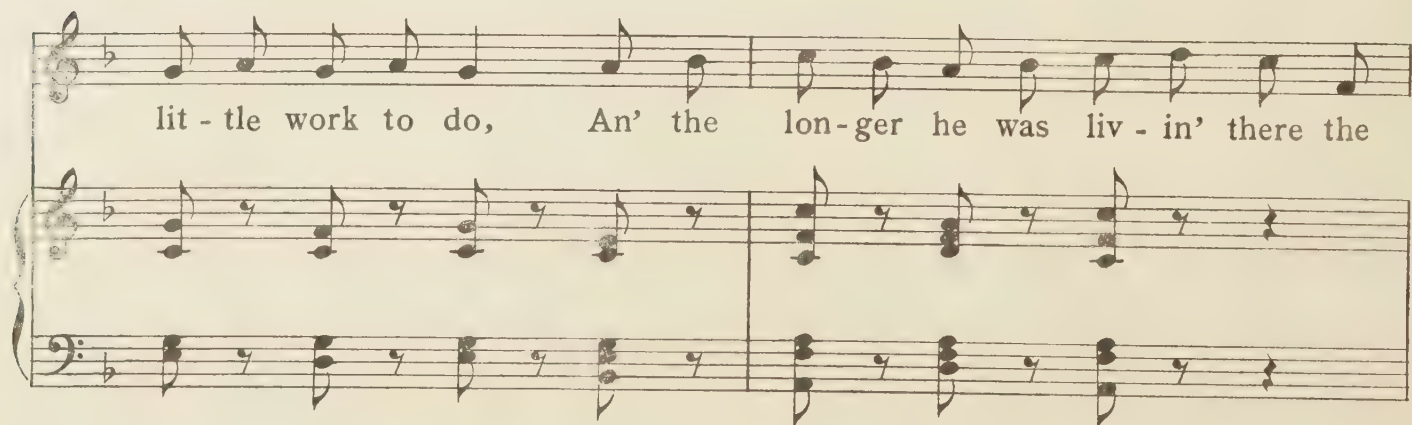
Voice. 

Piano. *mf*



He was born in Bal - ly - tear - im where there

*f* *p*



lit - tle work to do, An' the lon - ger he was liv - in' there the



poor - er still he grew;..... Says.....

This system contains the first two measures of the song. The vocal line begins with a treble clef and a key signature of one flat. The lyrics 'poor - er still he grew;' are under the first measure, and 'Says.....' is under the second measure. The piano accompaniment is in G major (one sharp) and features a steady eighth-note bass line in the left hand and chords in the right hand.

he till all be - long - in' him, "Now hap - py may ye be! But I'm

This system contains measures 3 and 4. The vocal line continues with the lyrics 'he till all be - long - in' him, "Now hap - py may ye be! But I'm'. The piano accompaniment continues with the same rhythmic pattern.

off to find me for - tune," sure he says, says

This system contains measures 5 and 6. The vocal line has the lyrics 'off to find me for - tune," sure he says, says'. The piano accompaniment continues with the same rhythmic pattern.

he. "All the

*p*

This system contains measures 7 and 8. The vocal line has the lyrics 'he. "All the'. The piano accompaniment continues with the same rhythmic pattern. A piano (*p*) dynamic marking is present at the start of the system. The system concludes with a double bar line.

gold in Bal - ly - tear - im is what's stick - in' to the whin; All the

*sf* *p* *f*

crows in Bal - ly - tear - im has a way o' get - tin' thin?' So the

*p*

peo - ple did be prais - in' him the year he wint a - way, "Troth, I'll

*f* *f*

hould ye can do it," sure they says, says they.

*p*



*più lento.*

Och, the boy 'ud still be think-in' long, an'

he a-cross the foam, An' the two ould hearts be think-in' long that

wait-ed for him home: But a girl that sat her lone an' whiles, her

*ancora più lento.*

head up - on her knee, Would be sigh - in' low for sor - ra, not a

Tempo I.

word says she. He won

*pp* *f*

home to Bal - ly - tear - im, an' the two were liv - in' yet, When he

*più lento.* heard where she was ly - in now the eyes of him were wet; "Faith,

*sf* *p* *f*



here's me two fists full of gold, an' lit-tle good to me When I'll

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat). The vocal line begins with a dotted quarter note, followed by eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

ne - ver meet an' kiss her, *p* Ne - ver meet an kiss her " sure he

The second system continues the melody. It includes a piano (*p*) dynamic marking. The vocal line has a brief rest before the second phrase. The piano accompaniment features a sustained chord in the left hand and a moving line in the right hand.

**Tempo I.** *mf*  
says, says he. Then the

The third system begins with a tempo change to 'Tempo I.' and a mezzo-forte (*mf*) dynamic marking. The vocal line has a longer rest before the final phrase. The piano accompaniment is more active, with eighth-note patterns in both hands.

boy from Bal-ly-tear-im set his face an-oth-er road, An' what-

- ev-er luck has fol-lowed him was nev-er right-ly knowed:..... But

still it's truth I'm tell-in' ye-or may I nev-er sin!- All the

gold in Bal-ly-tear-im is what's stick-in' to the whin.



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